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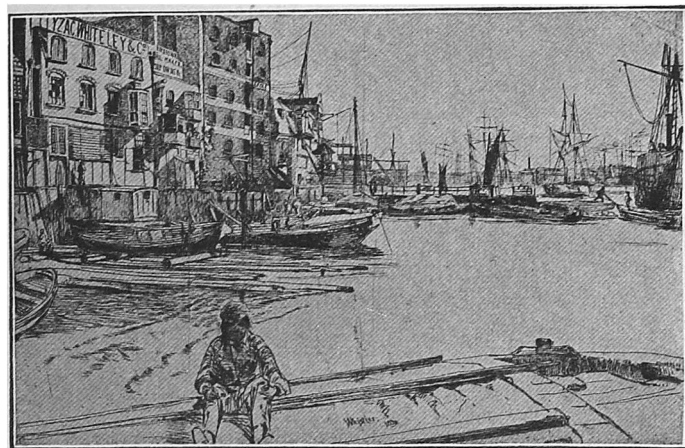
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do not know—they often do not realize themselves—that they belong to Ireland. They have no centre, no rallying point, no common tradition.

Hitherto there has been no proper opportunity for the Irish art student to develop in his own country, although last summer a notable collection of pictures representing the work of Irish painters was shown at the London Guild Hall, and furnished evidence of high artistic capacity of the Irish race.

To develop now a national school of painting it is proposed to found a national gallery of Irish art in Dublin, and the project which meets with enthusiastic endorsement promises to be soon realized.



J. McN. WHISTLER.

AN ETCHING.

The Boston Museum has opened an exhibition of early American engravings, of which it possesses the best collection known. Boston was the cradle of the art in this country, although New York and Philadelphia were not far behind. The Puritan spirit seems to have frowned upon anything less severe than clerical portraiture, and consequently all the earliest prints are of divines more or less famous in their day. The earliest portrait shown dates from the days of the colony, and represents the Rev. Richard Mather (1596-1669). It is very crudely cut by John Foster, a Boston printer, to whom the first map of the colony and a cut of the colony's seal have also been attributed. Next in date is the portrait of the Rev. Increase Mather (1639-1723), engraved in 1701 by Thomas Emmes. The Revolutionary period offers a wealth of material by a large number of engravers, among whom the best known is Paul Revere. A view of Harvard college by him is one of a number of early views of that institution. The struggles on the fields of Concord, Lexington and Bunker Hill are graphically depicted in large engravings by Doolittle, Romans, Tiebout and Norman. Portraits continue to make up most of the material. The death of Washington gave rise to a large number of memorial designs, of which a few are shown. The characteristic feature of the war period of 1812 is the stipple work, of which David Edwin is the most skillful exponent.

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Now that pictures of that great artist, Sir Alma Tadema, bring almost any price up to \$50,000, it is amusing to recall that once upon a time they were ordered by the dozen.

It all happened when Gambart, the famous French picture dealer, came over to London on a purely "buying" expedition, and found himself at the door of the wrong studio. The pleasant-mannered young man who was the occupant, invited him to enter; whereupon, without further preface, Gambart, pointing at a partly finished canvas on an easel, asked, "Did you paint that picture, sir?"

Alma Tadema, with a touch of challenge in his tone, replied: "I did."

Gambart, feeling for his cardcase, asked: "Can you let me have twenty-four of the same sort, at progressive prices for each half dozen?"

Alma Tadema, repressing an impulse to embrace his caller, responded: "I can."

So the bargain was struck, and, as was to have been expected, it proved to be mutually so satisfactory that on its completion, three

years later, twenty-four more canvases were ordered, and in due time executed. To-day, in the great artist's wonderful treasure-house in St. John's Wood, there is a graceful silver jug, bearing a flattering inscription, given by Gambart to Alma Tadema to commemorate the final completion of the contract.



Paris, Feb. 1, 1905.

The annual exhibition of the American Art Association of Paris will be closed on the 18th of February. While not an important exhibition, there are still many works by the younger American artists and students that are worthy of notice. The exhibition consists of 82 oils, 23 water-colors and etchings, and 13 pieces of sculpture. Among the oils to attract attention are the following: A painting by Chas. Morris Young is a fine bit of snow-covered landscape, with river and boats; the effect is subtle and full of wintry atmosphere, and is handled in a free and direct manner.

F. C. Friesseke has a fine study of the nude, while E. L. Warner's "Café à Montrime" is a splendid rendering of evening effect on some picturesque old houses. "Sortie du Port," by Lionel Walden, is a moonlight effect, the scene being at the harbor entrance of some French seaport. H. O. Tanner also chose "the stealthy hour" for his theme, silhouetting his figures in the foreground against the sombre, moonlit walls of a great building. The painting has an original charm that is unique and masterly.

P. H. Bruce has two examples, his "Portrait of a Man" being one of the strongest pieces of work in the exhibition, and his little interior is full of artistic merit. This artist's contributions to last year's Salon were highly appreciated. One of the youngest students in the Quartier he deserves great credit for his strong and artistic work. A landscape by George Elmer Browne was one of the most serious and praiseworthy examples. Work that should not be passed by was sent in by Chas. Bittinger, T. R. Congdon, H. W. Faulkner, M. U. Young and W. MacPheno.

\* \* \*

A few days ago I had the pleasure of inspecting a portfolio of etchings by an American artist of exceptional ability, Mr. Donald Shaw MacLaughlan. Mr. MacLaughlan stands well in the front among modern etchers, and his work is rapidly finding its way to the great public and private collections. His work is strong and effective, his line delicate and refined. There is none of the brutal treatment of some etchers, but the delicate tracery of the needle under his guidance has produced the most beautiful results.

His latest "Italian Plates" are of particular beauty, the one called "Pavia" being a splendid piece of etching which gives the sense of color through the excellent handling of lights and shades. Every detail seems to have been considered, and yet the effect of the whole is big. The International Exhibition, now running in London, contains a group of his etchings, while a collection of his plates was shown at the Dall and Richards Gallery in Boston some time ago, which attracted considerable attention. MacLaughlan was awarded a silver medal at the Pan-American, and a bronze medal at the St. Louis exhibitions. A collection of his etchings is found in the National Library of France, and he is also represented in numerous public collections in Germany. M. Henry Beraldi, the celebrated authority on etching and engraving, has spoken very highly of his work.

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H. O. Tanner has on his easel a new painting which will go to the next Salon, which represents "Christ Washing the Feet of His Disciples." It is a splendid composition, full of rich color, the figures are well drawn and the execution is full of force. The effect of light in the picture is at once startling and original, and the picture surely will attract attention.

GAUL.

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From a lecture by Alfred Gilbert, Professor of Sculpture at the Royal Academy, London:

"Sleeping, waking, the students must hug their ideal. Idealism is the mother of Taste, humanism in art."

"No man should dare to enter uncovered a room containing a work by Alfred Stevens."

\* \* \*

The largest picture ever painted has been completed by a French artist, after eight years' labor. The subject is the funeral of M. Carnot, and the canvas measures 150 square yards.

"An elevator in the Louvre!" says the "Boston Transcript." "No wonder that one of the jocose Parisian journalists fancies a meeting of protest held by the classical antiquities in the great museum, with the Venus of Milos taking a prominent part in denouncing the invasion of modern barbarism."

\* \* \*

This is how the true-blue denizens of the Quartier Latin strike a lady from Kansas City who visited the Autumn Salon in Paris:

"You know they are artists by the way they are dressed. All French artists look alike. Their mothers cut their hair. Some say they never had a mother; but at any rate somebody cuts their hair, and it sits straight around their ears. Then they curl it out and puff it under in their wide-brimmed hats, and they always wear velveteen trousers, very wide and full at the hips and very tight at the ankles, so they are diamond-shaped, the points at the head and feet, and all the world knows them at a glance. And they are so pleased to be so known!"



The J. W. Kauffman sale, which took place at Mendelssohn Hall on Feb. 3, 1905, brought a total of \$173,460. The pictures which brought \$400 and over, with the names of the artists, those of the buyers as announced and the prices are given in the following table:

4. "A Side Canal in Venice," Rico; F. Herrman.....	\$850
5. "A Dutch Canal," Jongkind; Schaus.....	1,900
6. "Cattle at Watering Place," Hart; E. McMillen.....	600
7. "The Despatch Bearer," Pasini; Scott & Fowles.....	1,525
8. "Portrait of the Artist and His Favorite Dog," Knaus; H. Reisinger.....	600
10. "Madonna and Infant," Kaulbach; W. Sittenham.....	400

11. "The Watering Place," Troyon; W. A. Clark.....	\$8,000
13. "Innocence," Henner.....	2,600
14. "Banks of the Oise," Daubigny; Knoedler.....	6,200
15. "Cows in the Valley," Boudin; M. B. Metcalf.....	900
16. "The Marriage Contract," Gallegos; F. Herrman.....	1,300
17. "Landscape," Dupré; G. H. Walker.....	2,500
19. "The Lap Dog," Diaz; H. Reisinger.....	1,000
20. "Landscape," Corot; Knoedler.....	4,700
21. "A Little Roman Girl," Bonnat; W. A. Clark.....	4,100
22. "The Sheepfold," Jacque.....	1,600
23. "The Village Road," Dupré; C. K. G. Billings.....	4,100
25. "Tête de Garçon," Greuze; Charles Ferkart.....	1,350
26. "The Marsh," Diaz; Knoedler.....	1,000
27. "On the Coast, Isle of Wight," Morland; F. Herrman.....	400
28. "Dressing for the Bal Masque," Madrazo; Fischhof.....	800
29. "Waking Him Up," Kauffmann; A. O. Deshong.....	475
30. "Landscape," Rousseau.....	1,650
31. "The Bather," Renoir; Durand-Ruel.....	525
32. "Love-Making," Defregger; Fischhof.....	1,600
33. "La Tour d'Esbly," Corot; F. Herrman.....	3,150
34. "In the Sand Dunes," Oeder; E. McMillen.....	500
36. "The Stirrup Cup," Grison; E. R. Perkins.....	400
37. "Etude de Boeuf," Troyon; E. McMillen.....	2,500
38. "The First Visit," Jacquet; Fischhof.....	2,000
39. "A Windy Day," Dupré; C. K. G. Billings.....	4,100
40. "Going to Pasture—Early Morning," Mauve; Knoedler.....	5,500
41. "A Flirtation," Worms; L. Bamberger.....	725
42. "Returning from Pasture—Evening," Mauve; W. A. Clark.....	7,300
43. "The Park," Boehmer; D. Rutter.....	125
44. "Milking Time," Linnell, Sr.; E. McMillen.....	1,100
45. "St. Cuen," Lepine; H. Reinhardt.....	1,500
46. "The Headquarters Flag," De Neuville; F. S. Flower.....	2,100
47. "Returning from Pasture," Howe; P. W. Rouss.....	675
48. "The Goose Girl," Chialiva.....	600
49. "The Seamstress," Israels; Scott & Fowles.....	3,900
51. "Hounds in Leash," De Penne; Schaus.....	700
52. "Reconnaissance from the Windmill," Detaille; I. Gugenheim.....	4,000
54. "Expectation," Meyer; M. E. Bernheimer.....	1,350
55. "Sheep under the Trees," Jacque; J. Oehme.....	2,300

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